PINCH POINT VOL 5

THERE'S ALWAYS MUSIC IN THE AIR

NOCTURNAL ANIMALS

Formed in 2019, Nocturnal Animals has evolved into one of Adelaide's most visually striking bands. With Dylan on lead vocals, guitar, and bass, and Josh joining in late 2022 on backing vocals and moving between bass, guitar and drums, the two have carved out a unique space among other local acts with their distinctive skeleton makeup and energetic performances.

The name itself blended their many unexpected influences.

"We went through a bunch of names," Dylan explains. " It was partly inspired by the film *Nocturnal Animals* with Jake Gyllenhaal that came out in 2018. As huge Jake fans, it subconsciously inspired us. But then, at that time, we were hitting town a lot at night, which it also stemmed from — that idea of not seeing the sun as much or living in the darkness."

Music has been a defining feature of both Dylan and Josh's lives. Dylan grew up surrounded by his mother's extensive collection, absorbing everything from The Beatles to Metallica. Josh's journey began similarly but took a decisive turn through gaming: "Guitar Hero in particular was what made me want to play instruments, and then I played drums at school."

And now, joining their individual loves for music, the two work hand in hand to produce each of their songs.

"I bring in the skeleton of a song, which would be like the vocal, and I write a bit of acoustic guitar," Dylan explains. "And then I just kind of come in, play it to Josh, and he gives a bit of feedback. And from there, we mould it together."

And together, they craft a sound that, while often characterised as 'dance punk', Dylan and Josh prefer to think of as 'alternative rock' — a contrast between intimacy and energy.

"I've always had a fascination with juxtaposition of gentle lyrics and hectic music. I think we do the same sort of thing in terms of having a really intimate connection lyrically, and then music that is more edgy."

This dynamic was particularly evident when Josh joined the band. Originally a fan who attended their shows, his transition from audience member to band member brought a unique perspective.

"I was experiencing it from this side, being a little fan girl. And then I started playing them with them in rehearsals, and then playing it live. So it changed my relationship with the songs."

And for Dylan, Josh's fan perspective became invaluable: "Having Josh is like playing GTA with a cheat code! Most bands never get to be with people who are enjoying what you've created."

Now, you can't speak about Nocturnal Animals without speaking about their most distinctive feature — the skeleton makeup. However, this stage persona wasn't always part of the plan.

"When our previous bands broke up and we came together, we knew we needed to do something different. And so the skeleton make up came from a batch of songs we had at the time that were about relationships. So we thought, when you're in any close relationship, you feel vulnerable. It's like everything's been stripped and you're in your bare bones."

But this makeup acts beyond aesthetics, providing comfort for both fans, and the band.

"We want it to be easier for people who enjoy the music to project themselves onto it again. And you kind of strip away your individual artist. It's a weird one, because, as performers, it makes it feel a lot more like you. The whole point of it is stripping away our identity, but at the same time, it also makes our personality stronger, because we feel so much more confident.

Josh echoes this: "Ever since joining I've just felt so much more brave to do things. It's physically transformative, and then also mentally transformative."

With a long list of future gigs to come, their sound continues to fill Adelaide's scene. But most importantly, they've just released their single "Can you Make Me Feel Alright, which Dylan describes as "probably our most personal song that we've recorded yet".

So, with their distinctive visual identity and evolving sound, Nocturnal Animals proves that sometimes the best art is made when you let your skeleton show.

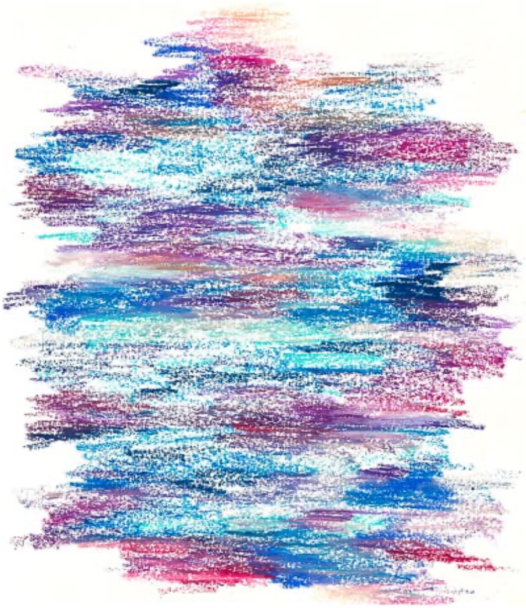
NIGELLA TARR

As an emerging artist, Nigella Tarr isn't focused on grand statements. Instead, she finds herself in the simple, profound act of creating without expectation. Currently completing her final year of high school while developing her artistic practice, Nigella offers a refreshing perspective on creativity that prioritises exploration over expertise.

Growing up in a household where art was integral to her daily life, Nigella found an organic relationship with creativity. "Both of my parents have been artists at some point. My mum's a practicing artist now, and my dad was in my early childhood. So I've always been around art."

Her artistic journey began with mosaic work during her home-schooling years, but it's her current exploration of oil pastels that truly captures her approach. "My favourite is probably oil pastels, because you have to really get in there with your hands. And it's such a connection with the page. You have to really physically do it all."

While flowers and natural forms frequently appear in her works, Nigella's subject is less important than her methodology.



"I don't think I've ever gone into a piece being like this is what I want to look like, because I find that I am always disappointed. I think it's a lot more inventive to just do a drawing and see what happens, because sometimes it works out really well."

For Nigella, the tension between her formal education and desire for creative freedom has presented both opportunities and challenges. While her Year 12 Visual Arts studies provides exposure to new mediums and artists, it also imposes structure that can feel restrictive. "I go to school and all the art that I do is for school. It makes it a lot more purpose oriented, which is nice, I guess. But I feel like that takes away a lot of possibility and magic."

This tension between purpose and magic lies at the heart of Nigella's artistic philosophy. She's particularly drawn to Adelaide artist Chelsea Farquhar's work, especially her exploration of the human form, which she encountered through her mother's exhibition connections. Photography has also become an important medium for her, attracted by its directness and simplicity. "It's just what it is. It's just what's happening. And that's not really anything else. It's quite simple and direct."

The intersection between her art and poetry reveals deeper layers of Nigella's creative practice. "I do find the connection between the writing that I do and the works I create. I think that's interesting. It's not a conscious one, but there are pneumatic connections and memory connections there as well."

And with some early success—having sold two pieces in local exhibitions—Nigella continues to feel encouraged by her artistic philosophy. But beyond personal validation, her strongest message comes in her advocation for art's universal importance.

"I think there's lots of people who find shame in creating art casually, without a purpose. But I think that it's the most important thing that you can do—whether you're a professional artist, or it's just a hobby, art is such an important thing,"

So, while looking towards potential artist residencies and continued practice beyond high school, Nigella Tarr embodies a vision of art that prioritises authenticity over ambition. And in Adelaide's growing creative community, she's finding space to develop not just her technical skills, but her philosophy too — one that reminds us all why we make art in the first place.

MY COW IS NOT PRETTY
BUT IT IS PRETTY TO ME

TYCARNI

At five-years-old, Tycarni heard a Taylor Swift song and made a decision that would shape her future: "I decided that in that very moment, I was gonna do what she does." While her musical tastes have evolved since then, that childhood moment of clarity never wavered. "I always knew I was going to do music. But I also always thought that I would just graduate high school and just be famous."

It didn't take long to learn music wasn't entirely straightforward. When university applications loomed, Tycarni was brought to a crossroad.

"My mother applied to my universities for me and put down engineering. But I secretly changed my first choice to popular music at Adelaide, and I don't regret it."

Now in her third year studying popular music, Tycarni has found her voice — both literally and figuratively. Her songwriting continues to provide an outlet to overcome her past experiences.

"In the past few years since graduating from highschool, I've been writing a lot more — mostly because I had an awful experience in school. I'm constantly writing about my high school experience. I still am, and it's been like three years!"

It was at the end of her year 12 that Tycarni had her first audience connection, and that feeling has lingered with her since.

"I had done a bunch of acoustic little things at assemblies, but they never were that special. But for some reason, there was one that the entire school got really into and started cheering and throwing stuff around. And in that moment I was like, 'oh, this is awesome.'"

That moment revealed something crucial about Tycarni's performance style: she thrives on energy and crowd interaction. And so, experimenting with a band, she has been able to transform her intimate songwriting into something entirely different when on stage. "When I play now with my band, we want to have a lot of fun, so we do a lot of improvisation. I'll bring a song in, and we just change it and make it as interesting and weird as we can."

Her band lineup includes her boyfriend, Dexter Lahiff on guitar, Logan Donhardt on bass, Lachie Currie on drums, Jarrett Ong on guitar and vocals, and new addition Noah Miller on keyboard. And it's having found her people, Tycarni has been able to create a more natural stage presence, even if alcohol induced.

"During the first few gigs I did, I really tensed up and was quite nervous. And so after that, I decided to just kind of fake it till I make it; get really drunk and just pretend like I'm the most amazing person ever."

Tycarni draws inspiration from diverse sources. Production-wise, she credits Grimes as her biggest influence, though she's conflicted about the association. "I don't really support her as a person at the moment, but she was the reason I started being really serious about music." And in her songwriting, she looks to story-driven artists like Olivia Rodrigo, Beabadoobee, Elliott Smith and Phoebe Bridgers. This emotional depth is contrasted by her Chappell Roan-inspired performances that capture the energy she wants to emulate: "I've made my band sit down and watch a lot of Chappell Roan live, just to kind of get the vibes."

Looking ahead, Tycarni is preparing to release an EP called "In My Room" later this year. True to its title, the project was "produced 100% in my room by myself on just literally on my bed with my guitar and my microphone." It's a return to her acoustic roots against her high energy and full-band performances that commemorates the artistic journey she has taken so far.

So, since her Taylor Swift revelation at 5-years-old, Tycarni has discovered the intimacy provided by music, allowing her to transpose her most personal experiences to the chaos of the stage.

the genevieves

In Adelaide's rock landscape, The Genevieves are carving out a distinct identity that dissolves traditional band hierarchies to create something more fluid and collaborative. Formed in late 2021 from the convergence of university connections and a disbanded previous project, the four-piece consisting of James on drums, Finn on guitar, Lara on bass, and Baily on guitar, represents a new approach to rock performance where every member commands the stage.

The band formed with little struggle. "We had no one else in the band, and we were just like, we're going to make this sick, like, dream pop band. We're going to call it The Genevieves," James recalls. While their sound has evolved far from those initial dream pop ambitions, the name stuck with ease. "There was just like, no resistance to it either. It was the easiest decision, compared to every other time we've tried to name a song or a project, which takes a very long time. So it was good to get that one strangely quickly."

Today, what Adelaide sees is something far more dynamic — a noise-influenced rock band that defies the conventional front-person structure. "There's something really nice about everyone feeling like we're all doing this equally. Like the four of us coming together to be one big stage, rather than all focus being on the singer."

Their collaborative songwriting process fuels their onstage presence.

"Some songs are completely one person, some are like, half-and-half, and then some are really collaborative. It's a really cool capability that this band has, because we all sing, so we can all kind of contribute equally. So, a lot of our songs start as just a few chords that someone might send into the group chat."

The band's evolution is particularly evident in their approach to lyrics and meaning. Moving away from throwaway lines, they've become more gravitated towards substantial storytelling. "Generally our lyrics tend to have some element of someone. Some little kernel of truth within them."

This shift toward authenticity extends to their newer material, with upcoming release "Sprinkler" representing a transition to more narrative-driven lyricism.

Live performance has become crucial to their creative process, allowing them to develop each of their songs with their audience. "A lot of our songs evolve live, and it helps us decide if the song is good. And after you play the same song 30 times live, or in a practice room, you start to add a bit more here and there, and you get more and more specific with what that song actually is."

Their performance energy draws from diverse influences while avoiding direct imitation. The "hectic live act" of Thee Oh Sees and the Shoegaze elements of My Bloody Valentine converge when they're on stage.

"We don't really do the thing where we stand there and stare at our shoes very much. We're a lot more into moving around. We've got to be moving and working with the instrument in some way for that noise to come out and feel natural."

Now looking ahead, The Genevieves are focused on expanding their discography with three new songs recorded in January, and many more in development. And as they continue this, their approach remains refreshingly clear — write more, release more, and continue evolving, together.

Kat Daemen

For Kat Daemen, photography began as a natural evolution from her lifelong passion for art. What started with drawing gradually shifted towards capturing portraits and stills, marking the beginning of a creative journey that's accompanied her across continents.

Born in Belgium before moving through Seattle, Sydney, Boston, and Paris, Kat's international experiences have shaped her artistic perspective. Now based in Adelaide as a film student, she's expanding her studies into cinematography. However, photography still stands as her primary passion.

"I shoot an attempt at dreamscapes to try to portray the beauty in the monotonous," Kat explains. "I love creating these little fantasy sets and shooting people in them. It's really what brings me the most joy."

However, portrait photography has forever been her primary passion, with her practice focusing upon a collaborative approach with her subjects. "It's more about what poses do you feel comfortable in, what do you want to show off, what makes you the most confident, and then I work with them to figure that out."

Her greatest inspiration comes from Ukrainian photographer Dmitriy ‘Dima’ Maley, whose couples photography has significantly influenced her editing style. This has also led to her dream goal of wedding photography, driven by her romantic nature and desire to capture meaningful moments.

"The reason I want to be a wedding photographer was just that I wanted to capture all these really important moments for people. And I'm a romantic!”

So, finding her identity within Adelaide, Kat continues to look for opportunities to expand her photography and provide people with portraits that truly capture their identity. While looking towards wedding and event photography, Kat remains open to new challenges of gig and performance photography: “I want to try everything!”

But for now, she's focused on figuring out exactly where her creative journey will lead, embracing the uncertainty while continuing to create dreamlike moments that bring her the most joy.

If you would like Kat to shoot for you, get in touch through her Instagram: @picturedbykat

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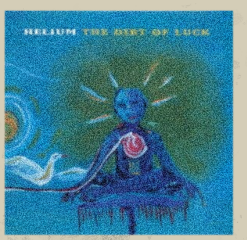

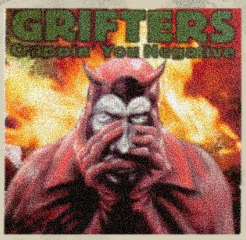

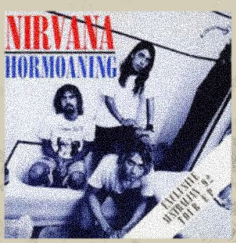

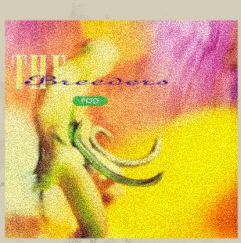

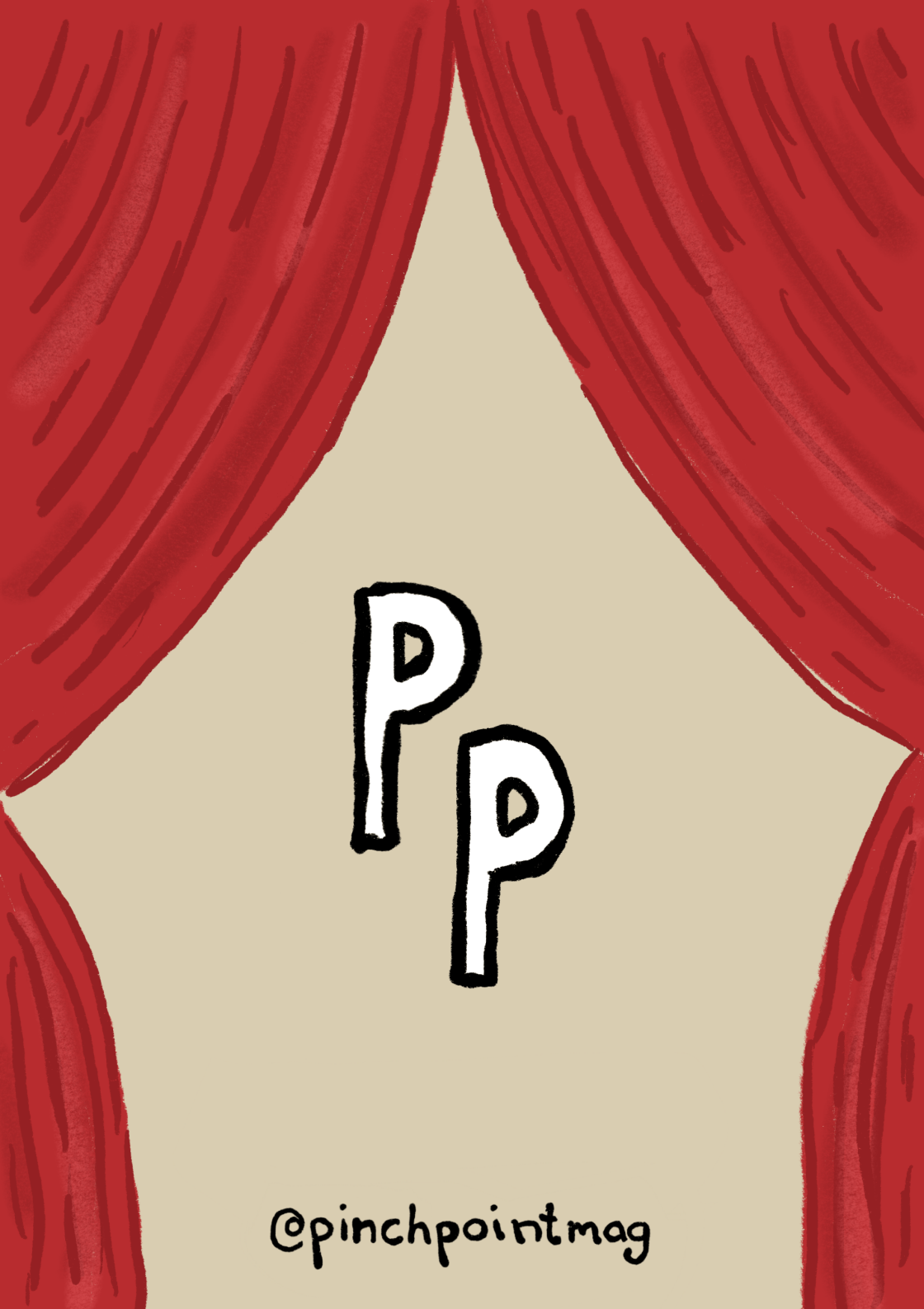
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